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# Art Education

JOURNAL OF THE NATIONAL ART EDUCATION ASSOCIATION

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### 1962

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# Art Education

JOURNAL OF THE NATIONAL ART EDUCATION ASSOCIATION  
A Department of The National Education Association, 1201 Sixteenth St., N.W., Washington 6, D.C.

NOVEMBER 1960

VOL. 13, NO. 8

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Ralph G. Beelke

NAEA

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## ART and COMMUNICATION

Today mankind is groping toward an awareness of basic unity, toward an understanding of its position in the universe, and toward a better understanding of the natural laws which govern man and his universe.

Whether or not man will disappear from the cosmic stage, or whether he will develop a new and better way of living for all mankind, is the great issue of our times. Thus there is a growing emphasis on teaching of the natural sciences, of mathematics, and of languages, as indispensable tools for the achievement of stability, security, and a decent way of life.

But these are basically mechanical approaches to a problem which is only partly mechanical. If we believe that man is a spirit, then there is a grave danger in too much emphasis on education which is mechanical. I believe there must be a new emphasis on education in the arts to counterbalance a dangerous trend toward materialism inherent in over-emphasis on material things in our curriculum. Above all, I believe art in all its forms is indispensable in the American curriculum today because art is a unique and indispensable means of communication across racial, linguistic and cultural barriers.

By art, I mean all of the many ways in which men and women everywhere give expression to their imagi-

nations and their emotions to painting, sculpture, architecture, music and the dance. These various arts all are enemies of materialism, and all are useful tools for those who seek to create a better understanding of the basic unity of mankind.

### II

While I was preparing to write this paper I was guest at a meeting in New York, where I listened to an extremely learned discussion of the need for scientists around the world to get together and lead mankind toward a more secure and happier tomorrow. There can be no question about the place which scientists will have in the creation of Utopia, but science does not cover the whole spectrum of man's experience and man's needs. I therefore made the suggestion that art in general, and music in particular, transcends cultural and political barriers, and constitutes a universal language which enables people to communicate in spite of ideological differences.

A distinguished gentleman in the audience shook his head angrily at my statement, and proceeded to demolish it. Music is in no sense an international language, he said, and he could prove it because he is a professional musician, and when Shostakovich visited this country he called on the speaker, and they had a long discussion of their respective ideas. In the end they found nothing they could agree on, and this, I was told, proved that music and art are not an international language.

It seems to me there is a difference between communication and understanding and a further distance

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*Oliver J. Caldwell is Assistant Commissioner for International Education, U. S. Office of Education, Dept. of Health, Education and Welfare, Washington, D. C. A speech delivered at Convention of the Southeastern Arts Association, Charlotte, N. C., April 1960.*



between understanding and agreement. Art, in all its forms, occupies a unique role in human society today and is the best existing method of universal communication across the many tragic barriers which divide mankind.

### III

Art is sometimes the only language with which we can communicate across time with generations long dead.

A. In Northern Cambodia, there is a magnificent bridge across a rocky river bed, which I encountered after traveling all day on a dirt road across the dusty Cambodian plains. The sudden appearance of this bridge seemed like the entrance to another world and indeed it was in a sense the gate to another world, that of the great peoples who once inhabited Angkor.

This bridge resembled the best of the great Roman bridges, yet had a character of its own which reflected the unique characteristics of those who built it. The railings on both sides were surmounted by magnificent three-headed *Nagas* or snakes, which are a dominant motif of the Khmer civilization.

Beyond the bridge we turned to one side and found ourselves in the precincts of an ancient temple. A superb stone pyramid rose in steps to an altar high above the jungle. The sculpture and the general design of this temple was unlike anything I have ever encountered, evidence of a powerful and creative civilization unlike any other.

Many people who visit Angkor today see only the immense Wat, a temple which must be among the largest on earth. It is surrounded by a moat nearly 200 yards wide which is still full of clear water. Monumental bridges cross to an island in the moat, where causeways carry pilgrims across sunken gardens, past curious little buildings which once were libraries, to the great central temple.

The base of the temple is an immense rectangular colonnade, and inside the colonnade is a bas-relief, which runs all the way around the four sides of the temple. This is a sculptured representation of the battles and the triumphs of ancient kings. It is a tremendous thing, extending about a half mile, and consisting of many thousands of beautifully carved figures of animals, and of men, women, children, warriors, noblemen and kings. Here is a superb and perfectly intact panorama of one aspect of the life and times of the great empire. One can readily imagine the astonishment and awe with which a French explorer who discovered Angkor must have gazed on this vast masterpiece, which had been completely unknown to the modern world until he stumbled on it while searching for botanical specimens.

At the Wat, one also sees the first of the wonderful

dancing girls which are carved on almost every available space. Each of these girls is an individual, a sweet-faced, gentle personality.

Angkor once was a city of five million people, spreading across some 600 square miles of what now is jungle. Each year new temples and palaces and fortresses are discovered. All are dead who once built and lived in these vast monuments. Yet what they did a thousand years ago tells us a great deal about what they were.

There is a vast palace of law, which was described to me as the supreme court of the Khmer empire. The majesty of this fortress of the law surrounded still by moat and walls tells us much of one aspect of the Khmer people.

Far back in the jungle is a temple of the royal daughters of the kings of Angkor. This is a miniature of the great fortresses distributed across the plain. The surrounding wall is low, merely a graceful symbol of protection. The doors and the archways are low, for they were used customarily only by graceful young girls. The presiding diety of this enclosure was Hanuman, the monkey god of the Hindus. Everywhere there are representations of monkeys, playing, sorrowing, meditating and sometimes seeming to mock the pretensions of man.

The overpowering impression of this temple, Bantei Srei, is of delicacy and gentleness and beauty.

All that remains of the people of Angkor are their pyramids, palaces, temples, fortresses, libraries, parks and great swimming tanks, and a few small homes built of stone. They left a tremendous heritage of carved stone, which tells us what they were, a kindly people who loved to dance, who were superb architects, artists, scholars and merchants, a deeply religious people much given to gaiety and to the vices of joy and good living.

These impressions are confirmed by the report of a Chinese traveler who spent some time in Angkor a thousand years ago. But even without the report of an eye-witness, the modern world can see through their art the nature, the ambitions, the achievements, and something of the problems and aspirations of the long-dead empire of the Khmer.

B. Of course, glib and subjective interpretations can be dangerous. It is particularly dangerous to base judgment on insufficient evidence. All cultures have many facets, and it is not always possible to understand a people by contact with individual aspects of its creativity.

As an example, one who attends a voodoo ceremony in Haiti should not assume that he has learned to understand the African mind. He has seen evidence of the immense physical vigor of the African, and if he can avoid cultural shock, he also becomes aware

of the African's deep spiritual yearning, and his acute awareness of the spiritual forces which surround man. This is only a beginning of cross-cultural understanding.

There is much in African art, which helps the outside observer to see more deeply into the nature of Africa. Near the town Ife in Nigeria fabulous bronze heads of ancient kings are still occasionally being dug up, bronzes which equal the great bronzes of Greece and China.

These bronzes possess a unique vigor, which is a reflection of the creative vitality of a whole people. And this creative vitality is not wholly of the past. It is still alive, as one becomes aware as he wanders about the side streets of the city. Sculpture in Ife today is a do-it-yourself proposition. Neighbors try to surpass each other in carving posts which look vaguely like the totem poles of our Indians of the Northwest. These posts support the roof over the porches which adorn most of the houses. Sometimes a post may stand alone in front of the entrance to a compound.

These posts are satires by the artist on the world in which he lives, and some of them are exceedingly funny. I remember with particular affection one post which was obviously an African satire on the "white man's burden." The figure at the bottom of the post was a bespectacled Englishman wearing a pith helmet. He was a solemn little man, and on one side dangled a revolver, and on the other side were field glasses. He carried an umbrella and was obviously ready for every emergency. Riding on his shoulders was an African, and on the African's shoulder another African, and so on up for several more Africans with each individual intent on some particular parody of the life of all Africans, and all of them sustained by the broad and insensitive shoulders of the Englishman at the bottom. The unknown artist who created this post tells a great deal about modern Africa, its relationships and its problems.

The dances, the paintings, the woodcarvings of modern Africa together constitute a cultural mosaic. By studying this mosaic we learn much about the African people. This is a beginning of understanding and is evidence of the effectiveness of art as a medium of communication.

C. Many people have achieved a high degree of appreciation of the culture of China through Chinese art, and without ever visiting China. As a child in China I was able to talk freely across the linguistic barrier which separates most Caucasians from the Chinese. However, as I look back on those years, it seems to me that language was not in itself an adequate bridge, that through various expressions of the artistic impulses of the Chinese people I gained a better awareness of what they are like, and what they

hope to become.

Every evening, after the work of the day was done, there arose from the homes around us the music of the Chinese people, a slow lament which I shall never forget. Voices would rise in folk songs, which share much with folk songs everywhere. Sometimes the song was a wordless quavering lament, a bitter comment on privation and sorrow.

Then someone nearby would start to play the *hu-chin*, a primitive fiddle, borrowed by the Chinese from the Mongols. I would lie in bed and listen as a child to the monotonous and sometimes painfully squeaky song of the *hu-chin*. I didn't like it, and sometimes it was frightening, but the loneliness and the frustration of the players was very well imparted to the little American boy.

A happier instrument was the Chinese flute, not unlike the English recorder; I would try to concentrate on the flute songs and exclude the *hu-chin* from my consciousness. Flute players seemed to be making a different kind of comment on life, a happier and more hopeful comment.

Different art forms have special significance to different people. For me, the clearest approach to the Chinese spirit is through Chinese painting. The language of the Chinese painter is a different language from that of Praxiteles or Rembrandt, but is a language which is easy to understand. In the best Chinese painting of all schools and all ages there is a love of beauty, and often a purity of the human spirit, which surmounts all cultural barriers.

D. As an American very much alone in Moscow I found misunderstanding easy. It was hard to cross the barriers of hate, politics and ideology. What did the Revolution really mean in human terms? Of course, it had many meanings to many different people, but I thought I was beginning to understand the significance of Marxism after a visit to the Triticov Gallery, where there is a magnificent collection of Russian art, both ancient and modern. The earlier works show that Russia was clearly part of the Western tradition, with a unique national artistic character of her own. But suddenly after 1919 the nature of artistic expression suffered a tragic change. There is a fierce new realism which refuses to admit that there is anything to be seen under the surfaces of life. Sculptors seem to prefer to use the aseptic surfaces of stainless steel instead of marble. There is belligerence and brutality in the painting and the sculpture of the early years of the Revolution. There seem to have been some changes for the better, yet today's painting still looks like someone had added color to a black and white photograph.

The pilgrimage of the Russian people under Com-

*Continued on page 21*

# JEAN AMES . . . Artist-Teacher



## JEAN AMES

*Associate Professor of Art & Art Education, Claremont Graduate School, Claremont, California. Graduate of Art Institute of Chicago; B.E., University of California at Los Angeles; M.F.A., University of Southern California*

In the field of art Mrs. Ames is a painter and designer. Mr. and Mrs. Ames have collaborated in the designing and execution of many mural decorations in California, working in the permanent techniques of mosaic enamel on metal and in ceramic tile wherein the design is painted into a matt glaze and fired. In these mediums, which were neglected for centuries, the Ames were among the first to experiment, to develop original adaptations of them, and to introduce their practice into modern design and use in this country.

Mrs. Ames has exhibited in most of the museums of the United States and in many museums abroad.

She has won numerous awards, especially in the field of enamelling, including first awards at the National Ceramic Exhibition in Syracuse, New York, and the National Decorative Art Exhibition in Wichita, Kansas. She was awarded the title of "Woman Artist of the Year—1958" in Southern California by the Los Angeles Times. She has shared twice with her husband the award of the Institute of American Architects (Southern California branch) for outstanding architectural decoration. Mrs. Ames' work was included, by invitation, in the Brussels World's Fair and in the recent Comprehensive Exhibition of Enamelling of Ancient and Modern Times at the Museum of Contemporary Crafts in New York City.

Mrs. Ames' most recent interest is that of designing tapestries which she is having executed from the looms at Aubusson, France.



**MOSAIC ALTAR**  
 Claremont Community Church  
 Jean and Arthur Ames



**"MAY QUEEN"**  
 Glazed, Painted & Fired Tile Panel



*The truly creative artist who is a real teacher finds himself doing a delicate bit of balancing between the subjective and objective poles when he mixes the two professions. Almost everyone thinks of himself as leading at least two lives at once, but the artist-teacher achieves a peculiar dichotomy. His two lives may become adjusted through a half-hearted compromise, or one life may flourish by robbing the other. Also, something of each life may be given to the other while maintaining a parallel co-existence.*

*Every artist must solve with his individual quotient the general problems of finding the time, the secluded atmosphere in which he can work, the source of his inspiration, and a selective approach to the visual art language through which he may realize his own development. He also needs to find some channel of human communication. As a teacher, the artist must help many potential artists to find certain of these conditions for themselves. He must also teach many more students the real meaning of art through participation in certain creative experiences. Because he knows these problems by living them, the creative artist is the best art teacher for the higher levels of education.*

*Within art itself, with its many purposes and many possible mediums from which to choose, there are other opportunities for multiple experiences. Some artists choose one path, even scorning all others, and accept their chosen and restricted disciplines while other artists become involved in the adventures of art's many mediums and creative directions.*

Now combine the artist who has been led into the maze of many mediums and is also an artist teacher.  
Season with other talents and desires.  
Stir with fleeting and interrupted time.  
Beat with worldly problems.  
Bake moderately in an academic atmosphere.  
Test with critics until no longer soft in the middle.  
Serve with the liberal arts.

*In this recipe with its possible variations you will find a way of life which has been accepted by a legion of artist teachers. I, for one, have found it very difficult but also personally rewarding.*

—Jean Ames

ENAMEL ON IRON 3'x10'  
Hillside Church, Whittier, California





**"DRYAD"**  
Glazed, Painted & Fired Panel



**"SUMMER'S CHILDREN"**  
Tapestry 4'x6'  
Executed, Aubusson, France

# THE EXECUTION and the DREAM

Whatever his vocation, the true professional is eternally conscious of the distance between his achievements and his aspirations. His performance falls far short of what he wishes, desperately, to accomplish. Such awareness is not the mark of failure; it is vital to his success—an essential element of his professionalism. Spurred on by gnawing discontent, he strives to close the gap between the execution and the dream.

The teacher is no exception. Confronted with the enormous tasks of education, conscious of pressing and pervasive needs for higher levels of understanding and enlightenment, the teacher cannot escape a sense of inadequacy and limited fulfillment. Professionals in education are constantly in search of ways whereby they may become more effective. They are more keenly aware than all their critics of the immense distances yet to be traveled.

Teachers of art have additional cause for discouragement, for they must also contend with widespread indifference to all but the most superficial values of their specialty. Many "practical" men of affairs in our day tend to view the arts as mere entertainment and diversion, suitable only for children and fashionable ladies of leisure with nothing better to do. In many instances, the fine arts are tolerated in the school program only as minor embellishments, contrasting sharply with the "substantial" offerings in science, mathematics, and vocational training. Indeed, it often appears that without the support of fond parents who enjoy the performances of their children, and are hopeful that these exercises will lead to "popularity" and social graces, the arts would disappear from the curriculum entirely.

However, in dealing with children and youth,

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*Robert Snow last year joined the staff of University College, the adult education division of Syracuse University. For twelve years he served as Director of Adult Education with the Schenectady, New York, public school system. Dr. Snow is the author of Community Adult Education, published by G. P. Putnam's Sons, and has written numerous articles for educational journals.*

teachers of the arts are somewhat protected by the blanket of tradition. For it is largely tradition that shapes the program of the schools, and music, drama, the graphic arts and certain handcrafts have been accorded a modest place in the school curriculum for many years. Although these subjects are generally regarded as less significant than others in the program, their inclusion at the elementary level is rarely questioned.

But as we venture forth into the unknown, traditional protections vanish. Of recent years, many institutions which formerly served only children and youth have also attempted to provide some services for adults during their leisure hours. Many teachers of art have provided leadership for these activities, and in some respects have found the experience immensely gratifying. However, they have also been brought face to face with some unpleasant realities.

Having previously encountered only a mildly patronizing tolerance, they have found themselves subjected, from some quarters, to outright disparagement and condemnation. In the case of public programs, boards of trustees have quailed before the indignation of taxpayers, scornful of artistic frivolities.

Resigned to only partial comprehension of artistic values on the part of children, teachers have been dismayed to find adults equally unperceptive. Unkindest cut of all, even the adult students who enroll in art classes seem chiefly interested in trivia, imitative mechanics, the production of "pictures" to display at home as conversation pieces, to satisfy personal vanity. The interpreter of artistic experience, dedicated to a glorious mission, has been relegated to the role of a coach for dabblers.

Obviously, art teachers will rise to meet the challenge which confronts them. In doing so they should recognize that their problems are not essentially different from those involved in other professional efforts to bridge the distance between the execution and the dream. Like all professionals, they must proceed by appraising, honestly and clearly, the obstacles without and the weaknesses within. They must replace ineffective strategies with better strategies. They must keep the faith.

Teachers of art should never be apologetic or defensive about their work. They must continue to affirm, unmistakably, the full dimensions of the dream. They are builders of the cathedral, not stonemasons.

Because the one who translates the vision of the artist helps us catch glimpses of the meaning of life, the purposes of our existence. Beyond security and comfort, beyond the well-being of our loved ones, beyond reputation—what are we living *for*? For the glory of God? To prepare for higher realms of existence? For pleasure?

When man is wholly alive, and wholly a man, he seeks answers to this question. Whoever aids us in this quest gives strength to human aspiration in an acquisitive, possession-centered, de-humanized world. The artist is concerned not with how to earn a living and stay alive, but with how to *be* alive. He knows that obsession with "practicality" can be the most impractical of postures. To gain the world and lose one's soul is indeed a bad bargain, and the teacher of art can help remind us of this fact.

If persons in authority, members of governing boards, or educational administrators are indifferent to the arts, they will not be moved by patient efforts to explain and justify artistic values. The arts will be recognized only as their significance is constantly reaffirmed in concrete instances of daily living. When aesthetic values are demonstrated, the public will make an effort to understand.

Therefore, the teacher of art must be in the vanguard of those who, by their actions, give primacy to humane values in a materialistic society. In this connection, it is well to remember that the graphic arts cannot thrive in isolation from other forms of artistic expression. Too frequently in schools, the "art" teacher acts as though the activities of the music department were none of his affair. Drama, the dance, literature, speech—all remain in separate compartments, when they should be sustaining one another. In consequence, each is pitifully weak and defenseless.

In their communities, teachers of all the arts should be leading the way toward the establishment of better museums and libraries, toward more enlightened civic planning and architectural excellence, the expansion and enrichment of opportunities for experience with music, the theater and all enterprises which lift the human spirit.

The art teacher must assume the role (and the risks) of community critic in matters pertaining to good taste and artistic value. If movies and television

productions are insipid and degrading, if industrial and commercial developments cast shadows on the lives of people, if real estate interests thoughtlessly despoil the natural beauties of fields and woods, if trucks, jet planes and garish billboards make living hideous—he must speak out in protest. Never the feeble suggestion that we put some decoration on the cake, but the bold affirmative: "The arts are central to your lives; neglect them at your peril."

It is the artist and the teacher of art who should be saying: "In the interest of gaining a living, we destroy Life. We fill the air with raucous noises and the filth of factories; we avert our eyes while children live in squalor and ugliness; we cut down the trees and deface the landscape, surround our citizens with blatant appeals to their meanest impulses, wipe out every trace of harmony and beauty; and then we wonder why youth strikes back with blind and senseless brutality, why our mental institutions grow ever more crowded, why millions seek oblivion in drink and drugs and the sterile fantasies of commercial entertainment, why the tranquilizer and the television set have become the symbols of our age."

If they are to communicate the values they cherish, teachers of art must, themselves, be persons of rich intellectual interests, continually expanding their knowledge of history, sociology and anthropology, psychology, the place of art in human affairs. They must know something of the interrelationship of the arts, the nature of art in various cultures, the kinship of art and religious experience.

Furthermore, they must determine precisely what they wish to share, and the sequence of sharing, with fundamentals preceding those stages which may be explored only after basic concepts are understood. They must learn to state their convictions clearly and simply, for teachers of art are notoriously incoherent. Vagueness should never be confused with profundity. The truly great ideas have been stated in language which is crystal clear: "No man is an island . . .," ". . . the means determine the ends," ". . . the wages of sin is death." Such phrases speak a universal tongue.

Finally, if art is to have an honored place in a system of popular education, teachers of art must be willing to begin with what is popular. Artistic snobbery is quite as offensive as any other form of snobbery. If the candy box top and the cover of the Saturday Evening Post represent the appreciation level of the student, he should not be condemned on that account. He should be taken by the hand and shown the realms beyond.



In the kindergarten, elementary and high school systems today, there is an increasing demand for art materials which are used in all areas of the development of children and which must perform to exacting specifications. You have seen this seal on many cartons and packages of school grade children's color and craft materials. It stands for high quality and non-toxicity. Do you know when and how it got started?

## The CP Seal

### 1. Who Sponsors the Seal?

This is the CP, Certified Products, seal of The Crayon, Water Color and Craft Institute, an association of leading United States manufacturers of color and craft materials. The Institute was formed June 1936 to develop high quality standards for crayons, water colors, paints and craft materials and to be of service to the industry, the school and the public.

### 2. How Did It Originate?

A little over twenty years ago there was no CP seal, nor did packages of children's art materials carry the word, "non-toxic", or any other such reassuring phrase. During the late 1930's several stories appeared in the press stating that some color products including those used in art education contained pigments which might be poisonous.

These stories spread across the country and a few cases were reported of children being poisoned by inadvertently eating crayons and other color materials. Most of the cases were of questionable validity. None were sustained in court and none concerned the products of the members of the Institute. Nevertheless the Institute realized that the public anxiety had been caused primarily by the lack of safety and quality standards or regulations. The Institute recognized the importance of eliminating all possible danger from the use of color materials by children, use which in practice sometimes includes munching, tasting and swallowing. The Certified Products Bureau Division of The Crayon, Water Color and Craft Institute was therefore created to maintain independent and impartial standards of quality and safety for the industry. The CP seal was copyrighted in 1940 and first appeared on a package in that year.

### 3. What Does the CP Seal Specifically Guarantee?

The ingredients of any product bearing this small, circular, copyrighted seal have been approved by a



nationally recognized authority on toxicology, associated with a leading university, and are certified to contain no toxic materials in sufficient quantities known to be injurious to the human body.

The CP seal stands for high quality. All children's art materials carrying this seal contain certain top grade pigments and other essential materials, thoroughly and uniformly blended. They are free from grit or other foreign substances that would impair working properties. Color must meet or exceed a high standard of hue and value. These products contain no toxic material in harmful quantities.

### 4. What Products Does It Protect?

Among the products covered by the Institute's certification program are crayons, chalks, water colors, tempera colors (poster paints), finger paints, modeling materials, block printing inks and school pastes.

The high quality standards of the certification program do not make all color materials for art education identical or uniform in all respects. There may be variations in manufacture among brands which meet the CP specifications.

### 5. Who Makes the Toxicity Tests?

The Institute's present toxicologist\* is a professor in a leading university. His word is law as to safety standards for products bearing the CP seal.

No matter how bright the color, how fine the color performance, any product not guaranteed non-toxic should be shunned. The problem is not merely to eliminate toxic pigments, but to find bright and lasting color materials that are at the same time non-injurious.

Synthetic colorings, on which information is relatively scarce, have been used increasingly since World

*Continued on page 22*

\*Name available on request.

## Spotlight On . . . .

*"To elevate the character and advance the interests of the profession of teaching and to promote the cause of popular education in the United States." The Charter granted by Congress states these purposes of the National Education Association. In accordance with this statement of purpose, the Association devotes its effort to the improvement of teaching and to the status of the teaching profession.*

The Association has now completed 103 years of service. Growth has been rapid in the last four decades. In 1918, when J. W. Crabtree became the first full-time Executive Secretary of the Association in the Washington headquarters, the Association enrolled about 10,000 members. On May 31, 1960, membership reached a peak of 713,994.

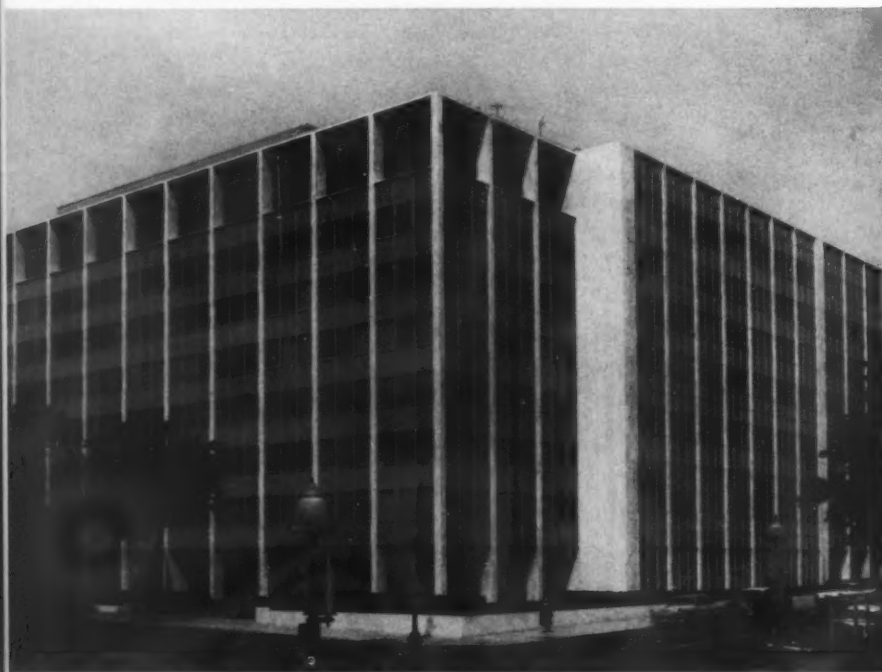
*The great growth of the organized profession at the national level has been paralleled by equally significant growth of the organized teaching profession at other levels.*

In 1918 there were very few effective local associations, whereas today some 7,135 locals are affiliated with the National Education Association.

In 1918, state education associations did not have permanent staffs to enable them to carry out effective programs; now there is an effective, well-organized and professional staff for each of the state education associations. These associations, all affiliated with the NEA, enroll about 90% of the nation's teachers.

# NEA

DR. WILLIAM G. CARR  
Executive Secretary, The NEA



NEA Headquarters  
Washington, D. C.

The departments of the National Education Association, serving the major special interests within the profession, have also grown rapidly, both in number of departments and membership in them. They cover virtually all of the important subject matter fields except two. English is represented outside the NEA structure thru the National Council of Teachers of English, but cordial and cooperative relationships are frequent. The field of foreign language is not yet represented, but an application was filed at Los Angeles last summer and will be acted upon at the Atlantic City Convention in 1961.

The National Education Association is governed by the annual meeting of the Representative Assembly consisting of 5,500 delegates selected by the local associations (one for each 100 members or major fraction thereof) and by the state associations (one for each 500 members or major fraction thereof) and certain ex officio delegates such as one for each department. The Assembly approves resolutions and the budget; establishes departments, committees, and commissions; elects officers; and determines the major goals of the Association.

How does the National Education Association accomplish the work it has to do? Three kinds of basic units carry out the Association's program: 1) the thirteen divisions of the Headquarters staff; 2) 27 committees and commissions covering a wide range of professional interests, many of which have a full-time staff at NEA Headquarters; 3) the 32 departments, including the National Art Education Association. Thus, there are within the NEA structure 72 operating units.

*The departments are national organizations established by the Representative Assembly or brought into the Association upon application by a specialized group. Each department has its own constitution and bylaws, national officers, and national meetings in addition to the general professional program which it carries out. Most of the departments, like the NEA, are supported by dues. These dues are in addition to the NEA membership fee. The NEA provides space, basic equipment, and certain office services. It also makes small grants to help departments in the process of getting established. Last year the NEA budget provided NAEA with \$3,500 and this year with \$3,000.*

Let us turn now to some of the major National Education Association services. The organized profession must have facts on which to base its program. Hence, the Association conducts a substantial research program. The Research Division of the NEA, established in 1920, is a source of up-to-date facts for the profession. A member, or a local or state affiliate, can obtain accurate information promptly on almost any topic of concern to the profession.

Collection of data is not enough. So, the Association has a broad program for distributing facts about education. For the profession itself this is accomplished thru the *NEA Journal* which goes to every one of the 713,994 NEA members, thru the *NEA News* which goes to about 100,000 selected leaders thruout the country, and thru the work of the Publications Division. A stock of 1,200 titles is available.

For the general public, the distribution of facts is accomplished thru a Press and Radio Division. This unit operates a continuing press and radio service the year around, highlighted at various conventions of the Association and its departments or by special projects of the Association. To assist in this effort the Association has, in New York City, a National Information Office where a skilled director works with the leadership of the national radio, television, and press media. The Association is now producing an annual series of 13 television programs which are shown in cooperation with the state education associations. Radio tapes which can be adapted to local use are also provided.

The Educational Policies Commission, established in the 1930's, has produced a series of reports of great significance to the profession. At the present time, due to the vast changes in the domestic and international scene, this Commission is developing a statement of controlling purposes of education. At the same time, the Association has under way a special project on the Instructional Program of the Public Schools. During the next two years this Committee hopes to develop guidelines for the program of instruction in our elementary and secondary schools.

*The departments of the National Education Association and various other units also have a great influence in the development of policy for the profession in their special fields. In the field of art education, for example, the Association depends upon the National Art Education Association to take this leadership.*

The Association provides professional leadership in the increasingly important area of federal relations and federal legislation. The economic and social facts of our time make clear the need for the federal government to assume a substantial share of the cost of our schools. This is one of the major current objectives of the Association.

The field of professional standards is another area in which the organized profession is giving significant leadership. The National Commission on Teacher Education and Professional Standards has led this movement in the last decade. Standards for the profession have been advanced thruout the country. One achievement has been the establishment, in coopera-

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# Periodicals In Review

ALFRED P. MAURICE

Jose Clemente Orozco was one of the greatest, if not the greatest, muralist of our time. Volume V, issue number 30 of *Artes de Mexico* gives proof of this. This issue is devoted wholly to Orozco's work from 1934 to 1940. Included are photos of his murals for the Palace of Fine Arts in Mexico City, the University of Guadalajara, the Governor's Palace in Guadalajara, the Hospicio Cabanas in Guadalajara, the Gabino Ortiz Library in Jiquilpan and his portable mural "Dive Bomber" commissioned for the "Twenty Centuries of Mexican Art" exhibition of 1940 at the Museum of Modern Art in New York. The force of the images Orozco created in these works make them second to none in our time and place them among the most forceful and successful murals of any time. Text by Bernard Myers accompanies the many photographs but the works themselves are their own effective text.

This magazine, published under the auspices of the National University of Mexico, is one of today's most outstanding art publications. It deserves to be much better known in the United States.

Two other foreign publications worthy of note are the August issue of *Werk* and the July issue (or practically any issue) of *Camera*. This issue of *Camera* shows some exciting color photographs of sports events and water skiing taken by Ernest Haas along with some excellent articles with black and white photographs. *Werk* contains articles on an unusual playground in Amsterdam in which surrounding building walls are painted with vivid abstractions, a study of the Goetheanum in Dornach with forms out of one of Piranesi's prison etchings, and a brief study of the relationship between le Corbusier's paintings and his architecture.

le Corbusier's work forms an integral part of a provocative article in the September issue of *Architectural Forum*. Douglas Haskell speaks of "Jazz in Architecture" and makes a plea for more fire, better sense and a more creative use of modular structure than is presently found in the majority of work. He argues that a mathematical approach need not be monotonous and uses some good reproductions and diagrams to prove his point.

The magazine *Architectural Forum* itself proves his point as far as layout goes. It has become an exciting example of good layout design as well as of imaginative editing. It should be noted, regretfully, that another magazine which used to set the pace in layout has become quite mundane of late. This is the magazine *Interiors*. It is to be hoped that the upcoming issue (November's) which will be devoted to "Two Decades of Interiors" will be treated with more verve and imagination than recent issues have evidenced.

*Industrial Design* for August has a restatement by Edgar Kaufman, Jr., of the "Twelve Precepts of Modern Design" which he postulated in 1950. The main shift in ideas about design seems to be from conviction to confection. Also included in this issue are a study of a student project undertaken jointly by General Electric and the Art School Center of Los Angeles, an advance report on the Triennale of Milan, Italy (which is also reported in the September issue of *Domus*) and a description of the development of "The Brain" by Will Burtin. The latter is an amazing structure developed by Burtin to demonstrate the visual and auditory functioning of the brain.

Speaking of the visual functioning of the brain, last April's issue of the *Scientific American* contains an article: "The Visual Cliff" by Eleanor J. Gibson and Richard D. Walk which will cause some revaluation in the field of the psychology of art. The work of Adelbert Ames and the Princeton laboratories several years ago seemed to prove rather conclusively that perception is learned rather than innate. However, Gibson and Walk report on experiments with children and with animals indicating that perception of height may be innate.

The heights which one perceives in Baroque art are a part of the material presented in Carl J. Friedrich's article on "The Baroque Age" appearing in July's *Horizon*. He writes of the nature of the baroque spirit and contrasts it with the Renaissance Spirit using examples from all the arts. He does not, however, make a distinction between Mannerism and the Baroque but treats the Mannerists as Baroque artists.

Also in this magazine is an article, with good color reproductions, of the work of The Bay Area artists, David Park, Elmer Bischoff, and Richard Diebenkorn; and a portfolio of drawings by Morris Graves.

Alfred P. Maurice is  
Director  
Kalamazoo Art Center



## New Books

John B. Mitchell  
Instructor in Art,  
State Teachers College, Towson, Md.

**The Visual Arts** by Wallace S. Baldinger, published by Holt, Rinehart, and Winston, Inc., New York, 1960, 308 pp.

This is a book which will rightfully find widespread acceptance in college classes of art appreciation and art surveys. It is an ambitious work which covers with a thorough scholariness the arts which form a part of our culture today. The book begins with a discussion of art elements and principles and continues through the whys and wherefores of industrial design, crafts, architecture, sculpture, photography, prints and painting. The examples and illustrations are profuse and up to date. In addition, many little-known bits of information can be gleaned by careful reading of this scholarly work. While this reviewer is on the whole very enthusiastic, there appears one small drawback. A college freshman or a non-major student would have difficulty with the somewhat involved sentence structure and vocabulary, whereas the more advanced student might find the material too basic.

**Ceramics** by Glen C. Nelson. 236 pp. 150+ photographs. Publisher: Holt, Reinhart, and Winston, Inc., 383 Madison Ave., New York 17, N. Y. 1960. Glen C. Nelson is currently a teacher of ceramics at the University of Minnesota at Duluth. This pottery guide, which he has written, is certainly one of the best brief works of a technical nature which I have come across.

It is the author's belief that ceramics cannot be taught exclusively from the printed page. For this reason, "the critical aspect of ceramics—design—is left entirely to the studio presentation where it must be resolved in a mutual interaction between the student, the material, and the teacher." This is not to say for a moment that Mr. Nelson has overlooked esthetic considerations. As a matter of fact, a sense of artist-craftsmanship permeates the entire book. It is evident in his carefully selected illustrations of some of the works of the master potters of the day (Leach, Hamada, Laine, Ericksen, Littleton, Voukos, Wildenhain, etc.) This sense of craftsmanship is also evident in the particular techniques emphasized and in those which have been omitted. In the main, methods which tend toward mass production and to a general machine quality (mold making, slip casting, and such) are not covered, while techniques which seem to best meet the criteria of the modern craftsman are.

As far as organization goes, the book is divided into twelve sections, or chapters which include: clay and its characteristics, glazes (high and low fire), glazes and glazing methods, forming methods, ceramic sculpture, decoration, kiln stacking and firing,

ceramic chemicals and calculations, studio equipment, and a brief history of ancient and modern ceramics.

An appendix includes reference tables, body recipes, sources of materials and equipment and a brief bibliography. All in all this book should prove an excellent inexpensive guide for both the beginning and advanced potter.

**Art from Scraps** by Carl Reed and Joseph Orze. 89 pp. Davis Publications, Inc. 105 Printers Bldg., Worcester 8, Massachusetts. 1960. Price \$3.95.

The history of the relationship between scrap material and the art education movement in this country is an interesting one. In the early nineteen hundreds most art programs employed little else than the conventional crayons-pencil-water color set-up; however, as the Cubists and the Dadaist experimented with a variety of materials—including scrap—forms of colleges, texture problems and mertz constructions made their appearance in the class room. The apex in the use of scrap was probably reached during the latter years of the Depression. There was little money for art materials—or anything else, for that matter—and garbage picking had acquired almost patriotic overtones. The art teacher moved from this nadir as a kind of low-voltage junkman to the point where some money is now provided for supplies and equipment. Even today however, many teachers are still hampered by insufficient funds. Even when enough material is provided, certain materials can only readily be gotten from scrap.

Professor Carl Reed and Joseph Orze, art educators at the State University College of Education at New Paltz, New York, have written an appealing and informative book which illustrates the diverse methods of using scrap materials to create interesting and original products.

The book is divided into eight parts: sculpture, graphics, mosaics, puppets, masks, collages, jewelry, and crafts. Numerous photographs supplement the text—I have not bothered to count them but one can safely say they average at least two per page. The accompanying text is succinct, and to the point.

Of special interest to this reviewer is the chapter concerned with jewelry. The variety of forms which can be made from seeds, felt, melted bottle glass, and even plaster and colored salt putty is remarkable. The design quality of the illustrative material is, by the way, impressive.

A valuable section, "Formulas and Mixtures," located at the end of the book provides recipes for a wide variety of carving materials, for fixatives, for modeling substances, etc.

Here, then, is a fine resource book, especially for the elementary-school classroom teacher.

# NEWS . . . in Education and Art

## New Jersey Art Educators Issue Policy Statement

Concerned over the fact that situations exist which adversely affect art education, the New Jersey Art Education Association recently formed, on the state level, a Policy Body. This new organization has been delegated the functions of studying situations attacking the best interests of art education, referring problems affecting unjust treatment of art personnel to the state education association, and responding through the combined resources of its members to those forces which demonstrate a lack of knowledge of the values of art education in the public schools.

The state organization feels that constant vigilance and quick response to problem situations are responsibilities which it must not overlook. Members have been urged to bring problems to the immediate attention of the Association.

## Another Kind of "Gap"

The man (and woman) of the hour is the young person with a brand new 1960 college degree. He and she are currently being courted by government, business, industry, and education. But education can't compete on a salary basis for a share of the top graduates of the class of 1960, says the Research Division of the National Education Association.

Men graduates of the class of 1960 are being recruited at these average annual rates—engineers will get \$6048 for a starting salary; accountants will get \$5328; salesmen, \$5208; general business trainees, \$5088. The average for all fields is estimated at \$5496.

For teachers, on the other hand, median first-year salaries in districts of 30,000 or more population was \$4111 last year . . . and for the nation as a whole, still under \$4000. In other words, there is a gap of more than \$1000 between beginning salaries for teachers and beginning salaries offered to men by business and industry.

*From Economic Status of Teachers, 1959-60, Research Report 1960-R8. May be ordered from the National Education Association, 1201 Sixteenth Street, N. W., Washington 6, D. C. Price 75¢.*

**NAEA** 6th Biennial Conference  
Miami Beach, Florida  
April 11-15, 1961  
Hotel Deauville

## New Arlington Art Center for Mentally Handicapped Launches 16-Month Research Study

Is it true that mentally handicapped children find three-dimensional art activities more "real" and meaningful to them? Do these activities result in increased interest and longer attention span for them? And will such a program of art activities improve a mentally handicapped child's performance in other academic subjects?

The above questions may be answered through a federally financed research project which will be launched in the Arlington County Schools on June 15, 1960, and be concluded on October 15, 1961. The United States Office of Education has advanced \$21,700 to the University of Maryland to supervise the project and administer the funds. The Arlington schools will make the study and assemble the data on which findings will be based. The project grew out of an effort begun in the Arlington schools more than three years ago to develop a more effective art program for mentally handicapped children.

In 1958, Arlington art teachers Edna Boulware, Roy Anderson, and Betty Blake, assisted by Dr. Richard G. Wiggin, art supervisor, began a concerted analysis of art activities they had found to be popular with mentally handicapped Arlington art students. Looking for causes conditioning the success of these activities, they finally derived a set of nine characteristics which seemed to account for the popularity of these art activities. They found that the more popular a specific art activity, the more likely it was to contain the following characteristics and teaching conditions:

1. Material has a definite weight
2. Material is permanent, solid, hard
3. Manual arts tools are used
4. The product is "in relief," rather than flat
5. Show finished product, outline steps singly
6. Acceptable raw material having monetary value
7. Sensory reactions strong
8. Product designed as a gift
9. Daily product growth visible

About 90 retarded boys and girls from elementary grades through high school will be formed into six experimental classes. The same number of retarded pupils will comprise a control group. The experimental group will pursue a tailor-made course, incorporating the nine characteristics listed above. The control group will be exposed to the regular art program in the Arlington Schools. At the end of the year, each stu-

dent will be carefully evaluated. An effort will be made to determine the amount of progress made by the students under the two separate art curricula. "We have reason to believe that the new art curriculum will result in a significant improvement in the attitude and behavior of these children," Dr. Wiggin said. "We believe that they will be more interested in school, will acquire better work habits, and develop more self-confidence." Mrs. Esther B. Mills, who has been a teacher of mentally handicapped children in Arlington for several years, will be coordinator of the project. During the summer, she will be busy at the new Arlington Art Center for Mentally Handicapped, helping plan lesson units and working with the art teachers in preparation for the launching of the study in September, 1960. Mrs. Mills has a bachelor's degree from Wayne University in Detroit. She studied at the Vineland School in New Jersey, an institution for mentally handicapped children, and has a master's degree in Special Education from the University of Maryland.

Dr. Norris Haring, former Coordinator of Special Education at the University of Maryland, was responsible for interesting University officials in the Arlington study and in securing their sponsorship. He will continue in a consultative role.

The Arlington staff will include the Resident Director, Arlington art supervisor, Richard G. Wiggin; Research Coordinator, Esther Mills; special art consultants, Edna Boulware and Roy Anderson; and art teachers, Jane Pitkin, Rose Farley, Mary Morrison, Harold Symes, and Sidney Cumins.

Inquiries should be addressed to:

Mrs. Esther B. Mills, Research Coordinator  
Arlington Art Center For Mentally Handicapped  
Fairlington Elementary School  
3308 South Stafford Street  
Arlington, Virginia—or to:

Richard G. Wiggin, Resident Director  
Arlington County Public Schools  
1426 North Quincy Street, Arlington, Va.

### **An Exhibition of Contemporary American Art in Moscow**

An exhibition of contemporary American art opened in Moscow on July 6. Arranged in the Friendship Club, the exhibition features 56 works by a group of U.S. artists. The collection has come as a gift of the artists to the Friendship Club.

In his letter accompanying the collection, Rockwell Kent, the American artist and president of the National Council of American-Soviet Friendship, writes:

"In the name of peace on the earth!

"In the name of the good of humanity!

"As a sign of deep respect for the activity of the Union of the Soviet Societies for Friendship and Cultural Relations with Foreign Countries and the Friendship Club, which have devoted themselves to these great goals, a group of American artists, through the National Council of American-Soviet Friendship, presents the Friendship Club with a small collection of their works.

"The artists hope this modest gift will be received as a symbol of friendly feelings."

The opening ceremony was attended by Soviet artists, art critics, and newsmen.

The exhibition was opened by L. Kislova, of the Presidium of the Union of Soviet Societies for Friendship. In her opening address she said the gift of American artists was another manifestation of friendship between the American and Soviet people.

Then, the floor was taken by Professor Chegodayev, a prominent Soviet art critic. Professor Chegodayev briefly outlined the careers of the artists whose works were on display and thanked them in the name of the Soviet people. He said such contacts not only provided an opportunity to get acquainted with contemporary American art, but also promoted understanding between the Soviet and American nations and furthered the cause of peace.

Those present at the opening ceremony were interested to see the works displayed, including water colors, lithographs, reproductions, drawings in pencil, gouache, tempera, ink, and oil.

Among the artists on display are S. Sherman, Philip Evergood, Frank Kleinholtz, Antoin Refregier, Alexander Dobkin, Moses Soyer, Gladys Davis, Fred Ellis, David Burluk, William Gropper, Rockwell Kent, and many others. The exhibits are mainly of the realistic school and depict, for the most part, the life of common Americans.

Following the exhibition the collection will be handed over to the Fine Arts Museum in Moscow for permanent exposition. (Press Dept. Embassy U.S.S.R.)

### **Elementary Schools Warned Against Imitating High School Programs**

A distinguished body of educators recently made public its collective thinking on homework, reading, foreign language teaching, promotion systems, and several other major questions plaguing those who make policy in the elementary schools.

By no small coincidence, they are the same questions plaguing parents of youngsters in those schools.

Opinions of the 20 men and women who make up the Educational Policies Commission, an independent deliberative body functioning under the auspices of the National Education Association and the Ameri-

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## NEWS IN EDUCATION AND ART . . .

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can Association of School Administrators, are set forth in a 27-page document recently released. It is entitled *Contemporary Issues in Elementary Education*.

Why this pronouncement at this time? Commission members look upon current pressures for more effective education as "right and inevitable." Yet they fear that the very purposes of the elementary school and the realities of learning of young children may be overlooked if pressures should grow for making it an imitation of a high school.

The elementary school is being "asked to introduce some of its traditional subjects earlier, to concern itself with other subjects that have generally been taught mainly in high school, and to increase its use of specialized teachers," Commission members state.

In effect, it is being "urged to strive for dignity by likening itself to a high school. Thus the special importance of the elementary school as the foundation of further learning in both high school and college may be recognized inadequately or not at all," they state.

The Commission members further warn that changes at the elementary level "are likely to bear greater consequences for the lives of pupils than equivalent changes at other levels.

"The unique importance of the elementary school lies in the universality and intensity of its influence," they add. "Virtually all Americans attend this school, and at a period when the school can make a larger difference in their lives than at any later time."

Here is what Commission members have to say on some of the issues:

*Teaching reading in kindergarten*—" . . . The kindergarten is designed for five-year-olds. Its central purpose is to help the young child adapt to school . . . and to promote readiness for learning in various areas. . . ." Where reading or an interest in reading is a part of the child's life at this age, the skill should be encouraged and developed. " . . . But the teaching of reading to children who are neither physically or emotionally ready for it may create frustration which will inhibit later learning. Thus the problem of timing the introduction of reading instruction is not that of setting uniform policy for all pupils. It is rather a matter of serving pupils on an individual basis."

*Foreign language teaching*—" . . . Several conditions must be met before a program designed to teach the language itself should be introduced. The community must be willing to allocate, on a long-term basis, the staff and materials required for language study, and must find a satisfactory basis for choice of language. The school must determine which chil-

dren, on the basis of their progress in other areas and their motivation for language study, stand to gain from a systematic and continued program. This means that such a program, while suitable for some pupils, should not include all the children in most elementary schools."

*Homework*—" . . . Homework which ties the child's interests and energy to developing intellectual skill or to gaining insight can be valuable. . . . But to assure that an assignment will benefit pupils, it must be adapted to each of them. . . .

"Homework usually implies a home. But some pupils live in circumstances which do not merit that name. For them, little good can come from assignments which cannot be satisfactorily completed. . . .

"Teachers must be aware of the total pattern of a child's day in order to decide how much of that day the school is justified in appropriating. A mere increase in work will not necessarily produce an increase in learning. . . . Children should have time to contribute to and enjoy home life. Children also need time for rest, relaxation, and play. All these considerations should be balanced against the school's claim for a larger share of the child's energy and attention."

*Acceleration and non-promotion*—" . . . The wise policy is to make it possible to accelerate students in those cases in which persons who know the child—parents, teacher, and principal—judge that it will be good for him. . . ." If acceleration "puts too much pressure on the child or destroys the contact between him and his friends, it may result in increased psychological problems rather than increased learning. Thus a general policy of accelerating all pupils who perform above a given standard is not likely to be wise. . . ."

It is a rare case where it is desirable for a child to repeat a year. " . . . Among children who are held back, many set lower goals for themselves, try less hard, achieve no better, and become behavior problems. They tend to accept the stigma of inferiority and to develop attitudes consistent with it. . . ." *Children should be grouped for "the best possible learning situation," rather than by "inflexible annual promotion."*

*Special programs for academically talented*—" . . . The elementary school has responsibility for providing the best possible education for every child. It cannot accept the proposition that the best education should be reserved for the most able. . . . The school's obligation for equal respect and concern, however, is not an obligation for identical treatment. . . . Special programs and policies for the academically talented can be desirable. But some children

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munism is also visible in Russian music, in their famous ballet, and in Russian architecture. There is little free imagination; there is an excessive emphasis on technique and tradition. Within narrow limits the quality of achievement is high, except in Russian architecture, which may be the worst in the modern world. One cannot look at Russian cities, and visit the theatres and concert halls, without learning a great deal about the impact of Communism on the lives of the Russian people. Language cannot conceal here what art reveals.

#### IV

Art in all forms is, in fact, a unique method whereby men and women of different times and different cultures communicate. But there are certain obvious limitations on the usefulness and effectiveness of art as an international language.

First, there is the question of the quality of the expression itself. Good art is probably a more effective means of communication than poor art.

Then there is the question of the ability of the individual to understand what is being said to him. It is not the fault of an art form if some people do not understand. It is rather a result of closed minds, prejudice, and poor education. Sometimes it is the result of insensitivity, a kind of spiritual tone-deafness, or a color-blindness which prevents the individual from understanding what is clear to others who are not deaf to music or blind to color.

Finally, communication does not necessarily mean agreement. Thus my friend the musician who objected that music is not a universal language because he and Shostakovich found nothing to agree on, was not in fact proving that art is not an effective means of international communication. All he was actually saying is that he and Shostakovich don't agree.

Art as a means of communication has infinite potentialities. It is living evidence of the universality of human imagination, and human aspiration. Considering the barriers which men and women of different races, nationalities, and creeds have erected between themselves, this ability to communicate through art has great significance.

The remarkable success of our cultural exchanges with the USSR indicate that art, in the broadest sense, may be the principal instrumentality whereby an uneasy working truce can be declared between hostile segments of mankind until such time as religion, common sense and good education have created an adequate and permanent foundation for cooperation.

Communication through art across national and cultural barriers has already resulted in a vast enrichment of American life. Not so many years ago

everything Japanese was anathema. Yet today Japanese architecture is a major influence in American life. The shape of the modern American city, the shape of the motels along our highways and our ramblers in new housing developments, all reflect increasingly the simplicity and the love of nature of the Japanese.

Our national cultural heritage is rich because it is a mosaic of many cultures. Out of this enrichment should come a better understanding of the people who have shared with us their ideas and their artistic heritages.

#### V

Ideas are more important than machines, and art education is important today because it must help people to understand the best ideas and cultures of all societies. Art education is a much needed antidote for materialism, a reminder that man is a spirit. There can be no reasonable doubt concerning the necessity of our children learning much more than most of them now learn about natural science, and about mathematics, and it is certainly necessary for them to learn foreign languages. But there is real danger of the development of a lopsided educational system, which could produce an unbalanced generation, if present educational trends continue too long.

Therefore teaching of the arts at every level is today probably more important than ever before as a means of balancing the curriculum, and of helping the next generation to create a balanced society.

A wholly scientific world would be incredibly boring. Education which emphasizes only material things is basically training for robots.

The human spirit soars like a skylark out of sight of material things, and art is a record of the wanderings of the spirit. Art gives life meaning. The teaching of art is a means of preserving the continuity of man's intellectual and spiritual experience. Art enables the student to communicate with both past and present and helps him to understand the basic ideas which have motivated man and makes him what he now is.

#### VI

What is the proper role of art in the American curriculum in this age of science?

A. If my reasoning is correct, art should be taught at every level in our system of education. Furthermore, the art which we teach should be of every variety, covering the whole spectrum of man's artistic achievement. As an effective aid to international and cross cultural communication, art in the classroom should include examples of the major contributions of other cultures, as well as the art of the Western world.

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B. There are many practical benefits to be derived from the arts in an age of science and materialism.

1. Through art we see evidence of the basic unity of the human species. Human history contains abundant confirmation of the fact that it is often very difficult for individuals to understand that they are in fact all members of one common family. Art has the capacity of helping people to gain an awareness of this unity because as the language of emotion it is understood across tribal, national, and racial boundaries.

2. Materialistic man tends to be vain and over-sure of himself. Materialism admits of no mystery and restricts knowledge to the surface of things. Through art man learns humility because in art there are no boundaries. Like religion, art deals with the infinite and instills humility.

3. The teaching of art helps the student to develop perception, which is an ability to see beneath the surface, to recognize the existence of depths beyond physical measurement, and to arrive at truth in spite of the barriers of the senses.

No artistic training is complete if it is limited to appreciation. Every student today is entitled to training in creativity. The ability to create is in fact an ability to communicate with all who have created since the beginning of man. It is also a safety valve for an emotional relief which makes it possible for modern man to exist in spite of the intolerable doubts and dangers of his existence.

## VII

Man today has eaten of the fruit of scientific knowledge. He has the ability to build and he has the ability to destroy. He must not be like the Indian deity, *Kali*, who builds with one set of hands, only to destroy with other hands. With the great powers now at his disposal man must create a permanent home for himself and a lasting temple for the human spirit.

This is only possible if there is meaning and spirit in what he creates. There is danger that Utopia may be a world in which there is infinite luxury for all and no meaning for anybody. Such a world could sink into a Roman carnival—bored, sensuous, sadistic, and meaningless.

Reason and the spirit must rule the world of tomorrow. Art and art teaching today are means of instilling an appreciation of eternal truth and the reverence for the forces which are greater than man, and perhaps permanently beyond his knowing. Art is a way of life in itself and a system of reasoning whereby man, by intuition, leaps across the unknown towards truth.

Art as communication is an antidote to propaganda; it stimulates charity and understanding. Art is an indispensable tool in man's struggle for sanity and security.

Today as never before we need the teaching of all branches of art at all levels of our system of education. Art must be a balance wheel in the human mind, a bridge of understanding between past and the future, and between man and his fellows.

## CP SEAL . . . from page 13

War II. The toxicologist keeps in close touch with the chemists of companies using the CP seal to advise them on which new synthetics have been adequately tested for safety.

### 6. *What Happens If a Manufacturer Changes His Formula?*

Each year each company using the CP seal submits a legally sworn statement that its products conform to the requirements previously approved by the toxicologist retained by the Institute. Whenever the manufacturer changes a formula, he must submit the new product or ingredient for approval and testing.

To assure strict supervision, a system of checking formulas is in force. Samples may be selected at any time from any source, the open market or a distributor, and laboratory tests made unknown to the manufacturer. If they fail to meet requirements, the use of the seal is revoked.

### 7. *Can Reputable Manufacturers of Children's Art Materials Other Than Members of the Crayon, Water Color and Craft Institute Use this Seal?*

In addition to members of the Institute, other United States companies who meet the requirements of the Institute's Certified Products Bureau and who are willing to share its costs may subscribe to this program. The manufacturer must give the Institute's toxicologist a list of the ingredients contained in the products to be approved, together with the percentage, of each raw material used in each color.

### 8. *Is the CP Seal Recognized by the Government's Public Health Service?*

The Public Health Service of the United States Government has distributed information on the CP seal to its Poison Control Centers. When doctors or parents contact these centers about a child who has eaten a crayon or other art material, they are asked immediately if the package carried the CP seal. If so, the Center reports there is no cause for alarm. A representative of the Public Health Service in Washington, D. C., has highly commended the Institute for this outstanding voluntary service.

*Continued on page 24*

NEA . . . from page 15

tion with several other national organizations, of the National Council for the Accreditation of Teacher Education which now accredits teacher education institutions thruout the country.

The Association has a broad program in the field of teacher welfare. The Research Division's up-to-date and accurate data on teachers' salaries are indispensable tools. The Association has two salary consultants. It is now inaugurating a program of voluntary term insurance. The National Commission for the Defense of Democracy Through Education and the Tenure Committee protect individuals or groups of teachers or administrators who have been unjustly treated. A special project on Conditions of Work for Teachers has now been completed.

The Association and its departments give leadership in the improvement of instruction. Indeed, much of the work of most of the departments lies in this field, and the NEA itself (through a variety of channels) directly devotes at least 50% of its efforts to this important field. Its divisions in Audio-Visual Instruction, the Adult Education Services, Rural Services, and the National Commission on Safety Education are examples. A special project on the Academically Talented Pupil is now in its fourth year.

The NEA reaches its constituents not only thru the printed word but thru field operations. On any typical day, a score or more NEA staff members are in the field working with state and local groups. Regional offices have now been established in San Francisco, Boston, St. Paul, and New York City.

Finally, the Association gives substantial leadership to the area of international affairs. It does this thru the International Relations Committee, thru its United Nations Observer, thru participation and leadership in the World Confederation of Organizations of the Teaching Profession, and thru the activities of many departments.

The Association is housed in a new eight-story headquarters building which was dedicated in February 1959. It was paid for by its loyal members. A fourth new unit will be completed in about a year, and this will enable the Association to bring its entire staff together for the first time in a number of years.

The NEA is happy, indeed, to have the National Art Education Association make its headquarters in the NEA Center. This professional home for the teachers in the nation's capital is a symbol of their dedication to the teaching profession and of the importance of education in our free society.

In an age of constantly accelerating change and international tension it is imperative that we build a united profession that can meet the challenges before the American people.



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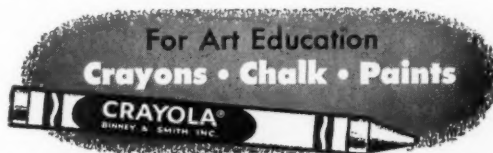
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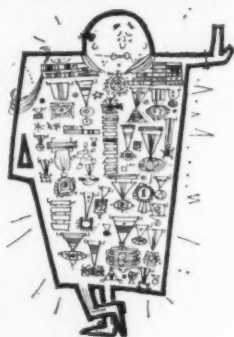
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CP SEAL . . . from page 22

### 9. What Is School Acceptance of the CP Seal?

Many city and state school bids, recognizing the CP seal as a mark of quality and non-toxicity, now specify that the paints, crayons, chalks and other color materials they order must carry the seal or other evidence of quality and non-toxicity.

### 10. Why Do Some People Say the Letters CP Stand for Child Protection?

Officially, the CP stands for Certified Products. Unofficially, the CP might well stand for *child protection* in regard to non-toxicity and assurance of a top quality product.

The CP seal might also be said to stand for the *creative potential* of students. Since results can only be as good as the tools employed, we have the obligation to supply students with the best. Time wasted and the discouragement of finding that inferior material has spoiled an otherwise good idea can bring defeat to any creative program.

Modern schools stress the CP creative potential of their students on an equal basis with their "IQ." By furnishing opportunities for creative experience with adequate surroundings and materials, we encourage and advance creative potential.

### 11. How Does the Government Bulletin CS-130, "Color Materials for Education in Schools" Relate to the CP Seal?

Commercial standard CS-130 is an indication of the good will and cooperation between manufacturers, school officials and government representatives.

In April 1943, The Crayon, Water Color and Craft Institute requested the cooperation of the National Bureau of Standards in the establishment of a commercial standard for color materials for art education in schools. A proposed commercial standard was discussed, but, because of restrictions on the supply of pigments under war conditions, further work was postponed for almost two years. Two years later representatives of The Crayon, Water Color and Craft Institute and the National Bureau of Standards met with a committee of the Association of School Business Officials. The proposal was amended and sent to manufacturers, leading user organizations and school systems for comment. When sufficient acceptances had been received, the standard, designated Color Materials for Art Education in Schools, Commercial Standard CS-130-46, was considered effective for new production from January 1, 1946.

The CP seal on a carton or package of children's art materials signifies that the product meets or exceeds the high quality, color and safety standards promulgated by Commercial Standard CS-130, adherence to which is voluntary.

CS-130 is now in process of a revision and should



be available shortly from the Government Printing Office in Washington.

## 12. How Can Educators Test Art Materials for Working Quality?

To further assist the purchaser of school art materials, the Institute publishes a pamphlet, "Make the Most of Your Color Materials Budget." This pamphlet offers simple, practical tests to determine color, working characteristics and durability of crayons, water colors, liquid and powdered tempera, finger paints and clay. It provides a guide for teachers and school officials who may not be artists or technicians in the art field, but who have the responsibility of selecting the color materials used for art education in their schools.

Single copies of "Make the Most of Your Color Materials Budget" are available from The Crayon, Water Color and Craft Institute.

## 13. What Other Institute Publication is Available to Educators?

Recently the Institute in cooperation with the National Art Education Association reprinted a bulletin, "Teaching Art as a Career." Single copies may be obtained without cost by writing The Crayon, Water Color and Craft Institute, 420 Lexington Avenue, New York 17, N. Y.

## Contemporary Paintings For Notebook Covers

The warmth, color, and excellence of five paintings by leading American artists will be available to college students this Fall on the covers of notebooks.

Full color reproductions of the paintings have been printed on the front covers of a "Distinguished American Art" series of student notebooks by the National Blank Book Company of Holyoke, Massachusetts.

The paintings and the artists are: "Owh! In San Pao" by Stuart Davis, "Western Sea" by Lyonel Feininger, "Supermarket" by Ben Shahn, "Golden Gate" by Charles Sheeler, and "Northern Point" by Andrew Wyeth.

The pictures are protected with vinyl plastic, and may be clipped from the notebook and saved. On the reverse of each cover is a brief biography of the artist, together with a brief statement by him.

The notebooks, which are obtainable through the 1000 stationers who stock National school supplies, will sell for a suggested price of 75¢.

Last year, a preliminary plan for the series was discussed with 450 college students at Mount Holyoke, Smith and Rockhurst Colleges, and at the Universities of Kansas and Massachusetts.

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The NAEA office receives many requests during the year for information on sources of exhibitions. A survey of exhibit sources is now being made but there are probably many sources which have not yet been identified. If you know of any sources for exhibitions send them to the NAEA office right away.

## NEWS IN EDUCATION AND ART . . .

from page 20

show themselves early to be very advanced in the rate and nature of their learning, even beyond the academically talented. They are so unique in these aspects and so few in number that no preconceived plans will suffice. Schools can hardly be expected to make general policies or establish general programs for talents that occur in only three or four children in ten thousand. Challenging and guiding such children is a cooperative responsibility of the school and the home. Excellent teachers should be provided to guide them, together with a home and school environment in which many learning materials are available and in which they can learn without hindrance. Whether they should be accelerated, though, and just what special provisions should be made for them, should be decided case by case."

On the question of facilities, the Commission members say these are governed by the school program, the heart of which is "classroom activity." These include a sufficient number of rooms, properly planned and equipped, plus a good library and a supply of audio-visual and other instructional materials. They also list space for faculty meetings, conferences with parents, counselling, in-service training programs, eating and play space, and room for health services, and special speech and reading work.

Pending a time when research yields more conclusive answers, the Commission accepts the experience of those who agree that ability to teach properly diminishes when class size reaches more than 25. If fewer than 50 professionals are available per thousand pupils, they say, some of the elements of a program of high quality are likely to be slighted.

Summarizing its conclusions, the Commission has this advice: The one central issue which should be the first objective of "the citizen who would seriously devote himself to the improvement of elementary education in the United States" should be the "recruitment, education, and retention of qualified teachers."

"The teacher, more than any other factor, determines the quality of elementary education," the Commission members state.

*Members of the Commission who approved the document are:*

Benjamin C. Willis, chairman, general superintendent of schools, Chicago, Ill.; John H. Fischer, vice-chairman, dean, Teachers College, Columbia University, New York City; William G. Carr, executive secretary, National Education Association, Washington, D. C.; James B. Conant, New York, N. Y.; Forrest E. Conner, president, American Association of School Administrators, and superintendent of schools, St. Paul, Minn.; Arthur F. Corey, executive secre-

tary, California Teachers Association, Burlingame; Edgar Dale, Ohio State University, Columbus; Ruth E. Eckert, University of Minnesota, Minneapolis; *Finis E. Engleman*, executive secretary, American Association of School Administrators, Washington, D. C.; W. W. Eshelman, immediate past-president, National Education Association and superintendent-principal, Upper Dublin Schools, Fort Washington, Pa.; Novice G. Fawcett, president, Ohio State University, Columbus; George D. Hann, superintendent of schools, Ardmore, Okla.; A. John Holden, Jr., state commissioner of education, Montpelier, Vt.; Rachel R. Knutson, Sharples Junior High School, Seattle, Wash.; Wilma Morrison, *The Portland (Ore.) Oregonian*; Elsie Parnell, Mineral Wells (Tex.) High School; Milson C. Raver, executive secretary, Maryland State Teachers Association, Baltimore; George E. Shattuck, principal, Norwich (Conn.) Free Academy; Paul H. VanNess, principal, Central Avenue and Warren Street Schools, Newark, N. J.; H. I. Wilett, superintendent of schools, Richmond, Va. James E. Russell is secretary of the Commission.

### Administrators Announce Three 1961 Meetings

Following its traditional pattern of holding regional conventions every third year, the American Association of School Administrators has announced preliminary plans for the 1961 meetings to be held in San Francisco, Feb. 25-28; St. Louis, March 11-14; and Philadelphia, March 25-28.

Something new will be added this year, reports AASA Executive Secretary Finis E. Engleman, in that the program will depart from formats of the past. At four of the seven general sessions during the regional meetings, speaker-analyst teams will explore disciplines related to education, each member of a team looking at a particular discipline from a different side of the coin.

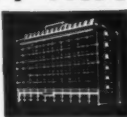
AASA President Forrest E. Conner, superintendent of schools, St. Paul Minn., has chosen the following topics for presentation: mental health, economics, political science and government, and social anthropology. Each speaker, a recognized authority in his profession, will highlight the most recent developments in his field without comment on the implications for education. The analyst, a school administrator, taking his cue from preceding remarks, will then explore the implications of those developments for education.

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